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MUSICAL GAZETTE

An Independent Journal of Musical Events



GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. II., No. 23.]

SATURDAY, JUNE 6, 1857.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Piccolomini, Giuglini.

THIS EVENING, Saturday, June 6th,
LUCIA DI LAMMERMOOR.

Lucia..... Piccolomini.
Enrico..... Belletti.
Hildebert..... Violetti.

and

Edgardo..... Giuglini.

To conclude with the highly successful ballet,
ACALISTA.

For particulars see bills.

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had at the Box-office, at the Theatre, Colonnade, Haymarket, price 41 1s., and 41 11s. 6d. each.

On Thursday next, June 11 (included in the subscription, in lieu of Saturday, July 25), will be produced Mozart's chef d'œuvre,

IL DON GIOVANNI.

with the following unprecedented cast:—Zerlina, Mdlla. Piccolomini; Donna Anna, Mdlla. Spezia; and Donna Elvira, Mdlla. Ortolani; Don Giovanni, Signor Beneviento; Leporello, Signor Belletti; Masetto, Signor Corsi; Il Commendatore, Signor Violetti; and Don Ottavio, Signor Giuglini.

Conductor—Signor Bonetti.

The mise en scene by Signor Ronzani. The scenery by Mr. Charles Marshall. The dresses executed by Mrs. Maestrou and M. Laureys, under the direction of Madame Copere. The properties by Mr. Bradwell.

From respect to the grand work of the immortal composer, the following artistes of the establishment have consented to lend their assistance to increase the effect of the majestic finale of the first act, including the chorus "Vive la Liberté":—MM. Reichardt, C. Braham, Bottardi, Mercuriali, Kinni, De Soros, and Bailou; Mesdames Poma, Berti, Bailou, Fasio, and Ramos. The following pieces hitherto omitted will be restored:—"Ah, fuggi il Traditor," sung by Mdlla. Ortolani; "Ho Capito," by Signor Corsi; "Dalla Sua Pace," by Signor Giuglini.

CHOIR BENEVOLENT FUND.

ESTABLISHED 1851.

For the Relief of Widows and Orphans of Organists, and Lay Clerks of Cathedral and Collegiate Churches.

THE ANNIVERSARY DINNER.

Will be held at the

FREEMASONS' TAVERN, GREAT QUEEN STREET,
On Thursday, June 18th, 1857.

The day fixed being that on which the monthly meeting of the Madrigal Society occurs, the Committee of Management have the pleasure to announce that the Dinner will be held in conjunction with that Society.

The Right Hon. Sir GEORGE CLERE, Bart., President of the Madrigal Society, has kindly consented to take the Chair.

Dinner on table at six o'clock precisely.

During the evening a Selection of Madrigals will be performed by 120 voices, selected from 20 Cathedral Choirs.

Tickets (including a Bottle of Wine) 15s. each. Ladies' Tickets to the Gallery and Refreshment, 5s. each, may be had of Messrs. Addison and Co., 210, Regent-street, and at the Freemasons' Tavern, Great Queen-street.

GEORGE GRAY, Hon. Sec.

HER MAJESTY'S THEATRE.

Under the immediate patronage of Her Majesty the Queen, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge.

Mr. BENEDICT begs respectfully to announce that, in lieu of his Annual Concert, he has made arrangements with the Direction to give

THREE GRAND MUSICAL FESTIVALS.

Dramatic, Classical, and Miscellaneous.

On Wednesday Mornings, June 10, 24, and July 8.

The artists will include

Mdlla. Piccolomini. Mr. Charles Braham.
Mdlla. Maria Spezia. Signor Belletti.
Mdlla. Angiola Ortolani. Signor Beneviento.
Madame Albani. Signor Napoleone Rossi.
Signor Antonio Giuglini. Signor Giovanni Corsi.
Herr Reichardt. Signor Filippo Violetti.

Instrumental performers:—

Pianoforte—Madame Clara Schumann and Miss Arabella Goddard, Messrs. Andreoli, Benedict, and Lindsay Sloper. Violin—Herr Ernst and M. Bazini. Violoncello—Signor Piatti. Double Bass—Signor Bottesini.

One portion of the concert will be conducted by Signor Bonetti, and another by M. Benedict, supported by the chorus and orchestra of that great musical establishment.

The programme will include Mendelssohn's Posthumous Finale to the Opera of Loreley, performed for the first time in England on the stage, and other important works.

Instrumental performers of the greatest eminence have been secured. Full particulars will be duly announced. The performances have been fixed to commence at 2 and terminate at 5 o'clock.

Subscription tickets (transferable) for the three concerts (private boxes to hold four persons):—Boxes—pit tier, 48 6s.; grand tier, 48 8s.; first tier, 28 6s.; two pair, 44 4s.; upper boxes, 28 3s.; pit stalls, 42 2s.; pit, 15s.; gallery stalls, 10s.; gallery, 5s. Prices for each single concert (private boxes to hold four persons):—Boxes—pit tier, 42 3s.; grand tier, 44 4s.; first tier, 28 3s.; two pair, 42 2s.; upper boxes, 21 11s. 6d.; pit stalls, 21 1s.; pit, 7s.; gallery stalls, 5s.; gallery, 2s. 6d. Application for tickets may be made at all the principal librarians and music-sellers; of Mr. Benedict, 2, Manchester-square; and at the box-office of the Theatre.

HER MAJESTY'S CONCERT ROOMS.

Hanover-square.

The Royal Society of Female Musicians,
Established 1839, for the Relief of its distressed Members.

Patroness—Her Most Gracious Majesty the Queen, Vice-Patronesses—Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge.

On Wednesday Evening, June 10, 1857, will be performed, for the Benefit of this Institution, a MISCELLANEOUS CONCERT of Vocal and Instrumental music. Vocal Performers—Mdme. Clara Novello, Mdme. Weiss, Mdlla. Hertha Weststrand (Prima Donna from the Royal Opera, Stockholm), Miss Laeelles, Miss Poole, Miss Dolby, and Mdme. Rudersdorf; M. Jules Lefort, Mr. Charles Braham, Mr. Weiss, and the Gentlemen of the Orpheus Glee Union. Instrumentalists—Pianoforte, Mdme. Clara Schumann, and Violin Solo, M. Sainton. The Orchestra will be numerous and complete. Leader, M. Sainton. Conductor, Professor Sterndale Bennett, Mus. Doc. The Doors will be opened at 7 o'clock, and the Concert will commence at 8 precisely.—Tickets, Half-a-Guinea; reserved seats, One Guinea each.

An Honorary Subscriber of One Guinea annually, or of Ten Guineas at one payment (which shall be considered a Life Subscription), will be entitled to two Tickets of Admission, or one for a Reserved Seat, to every Benefit Concert given by the Society.

Donations and subscriptions will be thankfully received, and Tickets delivered, by the Secretary, Mr. J. W. Holland, 13, Macaolesfield-street, Soho; and at all the principal music-sellers.

MISS MESSENT'S Matinee Musicale

will take place at her residence, 6, Hinde-street, on Friday, the 12th inst., when the following artists will appear:—The Mdme. Rudersdorf, Ella Henderson, Miss Messent, and Miss Dolby, Herr Van der Osten, Mr. Allan Irving, Herr Kuhe, Deichman, Engel. Conductors—Mr. Francesca Berger, Signor Bauderger, and Herr Ganz. To commence at half-past 2 o'clock. Tickets, 10s. 6d.

PRACTICE TO BE DISPOSED OF.

A Pianist and Organist of superior ability can be introduced, for a moderate premium, to the Practice and Organisation of a Professional Gentleman of eminence, who is about to retire in consequence of ill health. To one who is also a violinist, and conversant with orchestral management, the advantages would be prospectively manifold. For terms, &c., address Zeta, care of the Editor of the "Musical Gazette."

To ORGAN BUILDERS & Professors

of Music.—WANTED to Apprentice a Youth where he will have an opportunity of acquiring a thorough knowledge of either of the above pursuits. He is the son of a late professor, and has some acquaintance with music. The country would be preferred. A moderate premium, paid by annual instalments, will be given. Address by letter only, pre-paid, to H. N., at Bousfield's, stationer, Thayer-street, Manchester-square.

ST. MARTIN'S HALL.

MENDELSSOHN'S LAUDA SION and ROSSINI'S STABAT MATER will be performed on Wednesday, June 10, at 8, under the direction of Mr. JOHN HULLAH. Principal vocalists—Miss Banks, Mdlla. Maria de Villar (her first appearance in England), Miss Palmer, Mr. Sims Reeves, and Mr. Thomas.—Tickets, 1s., 2s. 6d., 5s.

The Last Concert of the Season under the direction of Mr. John Hullah, Wednesday, June 24.

ORGANIST WANTED, for St. LUKE'S,

CHEETHAM-HILL, to conduct three services and a choir of eight voices. To a gentleman thoroughly competent, who will devote time in practising and perfecting the choir, a liberal salary will be given. A Bass, Tenor, two Trebles, and two Contraltos will also be required. Address, by letter only, with references and testimonials, to the Churchwardens, No. 14, Gordon-terrace, Smidley-lane, Cheetham, Manchester.

MR. CHARLES COOTE

(Pianist to his Grace the Duke of Devonshire) has the honour to announce that, by kind permission of his Grace, he will give a grand MATINEE MUSICALE at Devonshire House, Piccadilly, on Tuesday, June 9. Vocalists: Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, M. Jules Lefort; Piano: Mr. Charles Coote; Piano-Harmonium, M. Louis Engel; Contrabasso, Signor Bottesini; Flute, Mr. Richardson; Clarinet, Mr. Lazarus; Harp, Cornet-a-Piston, and Violoncello, Messrs. Irving, Macfarlane, and Champion. Tickets, One Guinea each, may be obtained of Mr. Charles Coote, Messrs. Coote and Tinney, 64, Conduit-street; and of Robert W. Olliver, 19, Old Bond-street, Piccadilly.

Concert Party for the month of July

next.—A Trio of accomplished Vocalists (acknowledged) are open to make engagements either for a tour of the watering places, or for a short series of Concerts in each of some few of the principal bathing resorts, during the month of July. The party consists of Soprano, Contralto, and Baritone (with the addition of Tenor if required), the gentleman being also a brilliant solo Pianist, and acting also as Conductor. For particulars address to the Editor of the Musical Gazette. Terms will be moderate.

Musical Announcements.

(Continued.)

MR. HENRY LESLIE'S CHOIR.

The Last SUBSCRIPTION CONCERT of the series will take place on Thursday, June 11th. Stalls, 4s.; unreserved seats, 2s. Addison, Hoilier, and Lucas, 210, Regent-street.

MESSRS.

HAROLD THOMAS & R. BLAGROVE'S

SECOND MATINEE MUSICALE, at Willis's Rooms, Monday next, June 8, to commence at half-past 2 o'clock. Artists:—Mdlle. Weiss, Miss Dolby, Messrs. C. Braham and Weiss, MM. Sainton, Lind, say Sloper, R. Blagrove, W. G. Cousins, and Harold Thomas. Stalls, 10s. 6d. each; family ticket, to admit three, £1 1s.; tickets, 7s. each.

ASTLEY'S ROYAL AMPHITHEATRE.

Perfect triumph by the eminent Operatic Artistes, combined with Mr. W. Cooke's Equestrian Illustrations in "Il Trovatore," nightly received with the utmost enthusiasm and applause.—THIS EVENING, Verdi's far-famed opera, IL TROVATORE, with Equestrian Illustrations and the whole of the Music as performed at the Italian Opera, Miss Rebecca Isaacs, Miss M. Somers, and Miss Fanny Huddart; Mr. Augustus Braham, Mr. Brookhouse Bowler, Mr. Francis Kirby, and Mr. Borroni. Conductor and composer, Herr Meyer Lutz. With a powerful band and chorus. The entertainments terminating with a recherché Programme of Scenes in the Arena. The Brothers Francisco, from America. Commence at 7 o'clock.

SIGNOR GIULIO REGONDI

begs to announce that his ANNUAL CONCERT will take place at Willis's Rooms, on Tuesday evening, June 9th, at half-past 8 o'clock. Vocalists:—Madame Sherrington Lemmons, Mdlle. Ferretti, Signor Marras, Mr. Allan Irving, and the Gentlemen of the Orpheus Glee Union. Instrumentalists:—Pianoforte:—Herr Tedesco; harp:—Mr. Boleyn Reeves; violoncello:—Herr Lidell; concertina and guitar:—Signor Giulio Regondi; pianiste-accompagnateur:—Signor Vera. Reserved seats, 10s. 6d. each; tickets, 7s. each, to be had of the principal music-sellers.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Mr. VAN PRAAG

continues the arrangement of Concerts, Matinees, Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c. Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

SIGNOR CAMPANA

begs to announce his RETURN to London for the season.—5, Wilton-place, Belgrave-square.

HERR C. OBERTHUR

begs to announce that his MORNING CONCERT will take place on Thursday, the 11th of June, at Willis's Rooms. Artists:—Miss Stabbach, Fräulein Wagner, Mdlle. Sedlatzek, and Madame Willpert; Signors Andreoli, Regondi; Herr Ries, and Mons. Pague. Tickets, 10s. 6d. and 7s. 6d., to be had at the principal music-sellers, and of Herr Oberthür, 14, Cottage-road, Westbourne-park-terrace, W.

HERR W. SCHULTHEIS

begs to announce that he has arrived in Town for the season. All communications to be addressed to his residence, 43, Brompton-row, S. W.

HIGHBURY EARN.—Open every day.

—Music and Dancing from 7 till half-past 11, on the new monster platform. Grand Military Band. Conductor, Mr. Gratian Cooke.

WANTED, SOME CLEAN COPIES of the "MUSICAL GAZETTE" of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Musical Publications.

ARRANGEMENTS for PIANOFORTE.

By BRINLEY RICHARDS.

A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La mialetizia."—Mario's air in *I Lombardi*.—3s.

Ditto ditto as a duett.—3s. 6d.

"Robert toi que j'aime."—Air de grace—*Robert Le Diable*.—5s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Wha wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

Third Edition.—Sung by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLS.

ADDISON, HOLLIER, and Co., 210, Regent-street.

Just published, Fantasia and Variations

on "THE BLUE BELLS OF SCOTLAND."

By T. GRAHAM. 3s.

R. COCKS and Co., and of the Author, Marsden-square, Wigan.

BENNETT GILBERT'S NEW SONG,

"THE BONDMAN."

Dedicated to Mr. SIMS REEVES.

Price 2s. 6d.; post free for stamps.

J. H. JEWELL, 104, Great Russell-street, Bloomsbury.

MUSIC.—A Catalogue of a miscellaneous

collection of MUSIC, ancient and modern, including Operas, Oratorios, &c., will be sent post free, on the receipt of two postage-stamps. Address S. White, music-seller, 35, Holborn-hill, London.

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of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

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The Opera and Theatre.

PETER ROBINSON'S

18s. 6d.

OPERA CLOAK.

ALSO EVERY DESCRIPTION

UP TO

FIVE GUINEAS.

105, 106, and 107, Oxford-street.

An extraordinary cure of Diarrhoea by HOLLOWAY'S PILLS.

Rebecca Price, late warper in a factory at Gorton, near Manchester, suffered severely from violent griping, vomiting, and occasional purging, for a long period. She was under several of the medical faculty and pronounced incurable. At last she was recommended to use Holloway's Pills, which cured her in a few days, after all other means had failed. This astounding cure has excited the wonder of all who knew her, the more especially as she had become so attenuated as to be scarcely recognizable by her most intimate friends.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

DRESS COATS.—GENTLEMEN of the

Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats £2 10s. to £3 3s.

Black Dress Trousers £1 1s. to £1 8s.

Morning Coats £1 10s.

W. BASCOMB, tailor & habit-maker, 19, Mortimer-street, Cavendish-square.

Exhibitions, &c.

THE ROYAL POLYTECHNIC

is OPEN during the WHITSUNTIDE HOLIDAYS from Twelve to Five and Seven to half-past Ten, having been redecorated and carpeted. Admission to the whole One Shilling. Children under Ten, and Schools, half-price.

Engagement of the very celebrated Tyrolean vocalist and composer, Herr VEIT RAHMS, who will appear in his grand costume and accompany himself on that exquisite instrument, the Cithar.

Last week of the unrivalled HUNGARIAN BAND, conducted by Herr Kalozdy, daily at Three and Half-past Eight.

New and important Lecture, written by James Jerwood, Esq., M.A., F.G.S., Barrister-at-Law, on the APPROACHING COMET, showing the utter groundlessness of any popular panic arising from the idea that it will destroy the earth. This Lecture, illustrated with Dissolving Diagrams of Comets, &c., will be delivered by Mr. Bevan, daily at a Quarter-past Two and a Quarter to Eight.

Lectures on CHEMISTRY, by J. H. Pepper, Esq.

Great Increase of the DISSOLVING VIEWS and PANORAMAS, illustrating China and the Localities of the Present War, showing Canton, Hong Kong, Shanghai, Granite Batteries, Amoy War Junks, Grand Feast of Lanterns, Canton, &c., &c., with an interesting Lecture on the Manners and Customs of the Chinese, by A. E. Spencer, Esq., and opening of a new Chinese Museum by Messrs. Hewitt, Fenchurch-street.

Imposing series of Views, illustrating EGYPT in the TIME of the PHARAOHS.

Last Three Weeks of the Ventriloquist Extraordinary, by Mr. James; Mornings at half-past Four, Evenings at Ten o'clock.

Stevens's Eighty new Cosmograms and life-like Stereoscopes. The Diver and Diving Bell; more than 3,000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Montanari's Art Wax-work, &c., &c.

Mr. and Mrs. HENRI DRAYTON

at the Regent Gallery, Quadrant, will give a new illustration of the old proverb, BETTER LATE THAN NEVER (the music composed by W. G. T. Beale), every evening at 8 o'clock (Saturday excepted); morning performance on Saturday at 3 o'clock. Admission 1s. and 2s., stalls 3s.; which may be secured at the Gallery, and at Cadby's pianoforte and music-warehouse, 42, New Bond-street.

THE LION HUNTER'S MUSEUM

and ENCAMPMENT will CLOSE, in London, on the 24th of June next, 233, Piccadilly.—GORDON CUMMING will give his popular pictorial and musical ENTERTAINMENT, illustrative of his Adventures in South Africa, every evening (except Saturday) at Eight. A morning representation on Saturday, at Three o'clock. The Lion Hunter's Bush People will appear in their native dances. Piano by Mr. Harries Wilson. Admission, 1s. and 2s.; stalls, 3s.—233, Piccadilly.

NOTICES, &c.

All remittances should be addressed to the publisher.
 Notices of concerts, marked programmes, extracts, &c., should be forwarded
 as early as possible after the occurrence.
 Post Office Orders should be made payable to JOHN SMITH, Strand Office,
 and addressed No. 11, Crane-court, Fleet-street, London.

THE MUSICAL GAZETTE

SATURDAY, JUNE 6, 1857.

AMIDST the crowd of musical announcements at this stage of the London season, the HANDEL Festival absorbs a prodigious amount of attention. Nothing on so gigantic a scale has ever been attempted, or even hinted at, in this country, and musical persons are in a state of tiptoe curiosity to find how this great experiment will turn out. Strictly speaking, it is an experiment,—an experimental festival, in anticipation of a grand Handelian celebration, which is to take place in 1859, the centenary of the death of the great composer; but it has all along been intended that the experimental performance should be of great excellence, and it now assumes all the importance of an actual commemoration.

The idea originated with the committee of the Sacred Harmonic Society, who in October last issued an address to their members, subscribers, and assistants, stating their desire to organise a festival in the present year, as a preliminary to a celebration in 1859, that the Crystal Palace Company had entered into the scheme, and that arrangements would forthwith be made for performances of the grandest of HANDEL'S works in the central transept. No sooner was the scheme published, than offers to take an active part in the ceremonial poured in from all quarters, and the office of the Sacred Harmonic Society was deluged with applications from both professional and amateur vocalists, anxious to sing in the oratorios. To separate the useful from the incompetent singers was a work of considerable time and labour, the majority—if not all—having been *individually* tested by Mr. COSTA, and one or two other judges. We refer only to the metropolitan division of the chorus; the provincial has necessarily been left to the discretion of musicians of acknowledged ability in each district. The meetings of the metropolitan choralists have been most satisfactory. Mr. Costa has expressed himself highly pleased with the result of the rehearsals, which have been strict and frequent, and if, as there is every reason to expect, the provincial enthusiasts are fully up to their work, the representation of the works chosen—*The Messiah*, *Judas Maccabeus*, and *Israel in Egypt*—will be worthy of the mighty master in memory of whom the celebration is to take place.

From all parts of the country, and from the sister isle, are singers coming. Among the towns from which they have been selected are the following:—Birmingham, Bradford, Liverpool, Manchester, Leeds, York, Hereford, Worcester, Gloucester, Norwich, Cambridge, Ely, Lichfield, Leicester, Coventry, Chester, Warrington, Frome, Huddersfield, Halifax, Ripon, Lincoln, Salisbury, Oxford, Carlisle, Bangor, Nottingham, Dublin, Armagh, Belfast, Limerick, Wakefield, Barnsley, Sheffield, Durham, &c. &c.

It would have been scarcely safe, with the works of any other composer, to have accepted a congress from places so widely distant, but the oratorios of HANDEL are so well known, that a judicious selection of voices from each town in no wise perils the execution of the works, while it renders the gathering all the more interesting. How proud will the "boys" from Dublin

feel at joining in *The Messiah*, that grand and holy work that was written for charitable institutions* in the Irish capital!

We hasten to give our readers minute particulars of the general arrangements, and of the orchestra, which has been erected in the centre transept of the Crystal Palace, with its back to the Norwood entrance.

The Orchestra, which has been constructed in a somewhat flattened curve, rises from the floor at a front elevation of 8 feet, and is from thence continued in a series of semicircular steps, varying from 10 to 15 inches each, to a total height of 47 feet. These rises are 34 in number, of which 11 are appropriated to the Band, and the remaining 23 to the Chorus.

The space appropriated to the orchestra alone occupies a clear area of 168 feet width by 90 feet depth. This extent exceeds the entire capacity of any other Music-hall in this country, and has the additional advantage of great height and of ample means of approach and for general arrangements.

The band will be on the following unprecedented scale:—76 first violins, 74 second violins, 50 violas, 50 violoncellos, 50 double basses, 8 flutes, 8 oboes, 8 clarionets, 8 bassoons, 12 horns, 6 trumpets, 6 cornets, 3 ophicleides, 8 serpents, 9 trombones, 2 pair of kettle-drums, 1 large drum, 6 side drums; 385 performers in all, who are arranged at 202 desks.

The accompanying instruments comprise 36 violins, 12 violas, 12 violoncellos, and 12 double-basses, with the usual wind band.

Amongst other appliances, which have been sought to augment the musical effect at the Festival, is a monster drum, the largest of its kind that has been constructed. The tone is full and resounding, and more resembles that of a deep bourdon organ-pipe than that generally obtained from an instrument of percussion. The vibration continues after the drum has been struck for nearly a minute, and for a longer period its pulsations are distinctly perceptible at a short distance. The diameter is between 6 and 7 feet. The frame is said to contain nearly 300 pieces of mahogany. The instrument is as much under tuning control as a smaller drum. It more resembles a tambourine in its external form than an ordinary drum, having but one head, this form being said to allow greater freedom of vibration. Mr. Distin, of Cranbourne-street, is the maker. This monster instrument was tried at Exeter Hall on Monday last, at the final rehearsal of *Judas Maccabeus*, and its effect was certainly very fine. It yields quite a "booming" tone. It is intended to occupy the centre of the orchestra, between the organ and the band.

The chorus comprises about 1000 metropolitan amateurs, 200 professional chorus, and nearly 850 choristers, carefully selected and rehearsed from the great provincial choral societies and the cathedral choirs. The entire orchestra, therefore, is, as near as possible, 2500.

Ample space has been given to the orchestra, the violins having 15 square feet, and the double basses and violoncellos 24 square feet for each desk. The chorus are all placed on raised benches, each individual having 21 inches in width, by 30 inches in depth. When it is remembered that the usual allowance in churches is only 16 inches for each person, it will be seen that the convenience of the performers has been well attended to. Every seat and stand throughout the orchestra has its appropriate number; and a staff of 38 superintendents, having from 50 to 100 performers under their immediate supervision, will identify and record the attendance of each individual day by day.

* *The Messiah* was first performed in Dublin, 13th April, 1742, for the benefit of the Society for Relieving Prisoners, the Charitable Infirmary, and Mercers' Hospital.

Mozart's *Requiem* and Mendelssohn's *Lobgesang* were given at Mr. Hullah's last concert at St. Martin's Hall. The principal vocalists were Miss Banks, Miss Marian Moss, Miss Palmer, Mr. Sims Reeves, and Mr. Thomas. The *Lobgesang* was one of Mr. Hullah's most successful achievements last season, and its performance on this occasion was fully equal in every respect. Mr. Sims Reeves's singing of "The sorrows of death" was particularly earnest, and the magnificent chorus which follows was very well rendered by Mr. Hullah's industrious pupils. The hall was crowded.

ROYAL ACADEMY OF MUSIC.

The following was the programme of the second concert, for the exhibition of the students, which took place at the Institution, Tenterden-street, Hanover-square, on the 28th of April, viz. :—

PART I.

- Overture (M.S.) Turner.
 Coro, "Placido è il mar," (*Idomeno*) Mozart.
 Solo by Miss Spiller.
 Aria, "Ah! che assorta" Venzano.
 Miss Louisa Van Noorden.
 Concerto in G major, Pianoforte, First movement .. Beethoven.
 Miss Guivier.
 Aria, "O luce di quest' anima," (*Linda di Chamouni*) Donizetti.
 Miss Lucia Fosbroke.
 Terzetto, "Giovinetto Cavalier," (*Il Crociato*) .. Meyerbeer.
 Miss Aylward, Miss Whyte, and Miss Forster.
 With *obligato* accompaniments for
 Harp, Mr. Cheshire; Violin, Mr. Isaac; Violoncello, Mr. Aylward;
 Contra-basso, Mr. Mount; Corno Inglese, Mr. Horton;
 Clarinet, Mr. Godfrey; and Horn, Mr. C. Harper.
 Aria, "Io l'udia," (*Tasso*) Donizetti.
 Miss Whyte.
 Finale to the First Act of *La Clemenza di Tito* .. Mozart.
 Principal parts by Miss Bignall, Miss Whitehead, Miss Lucia Fosbroke, Miss Louisa Van Noorden, and Mr. Towers.

PART II.

- Concerto in E minor, Violoncello Lucas.
 Mr. Pettit.
 Aria, "Anch' io di chiuso," (*Nabucco*) Verdi.
 Miss Bignall.
 Duo, "Lasciami," (*Tancredi*) Rossini.
 Miss Lucia Fosbroke and Miss De Courcy.
 Aria, "Se Romeo," (*I Capuletti*) Bellini.
 Miss Mackenzie.
 Madrigalian Chorus, "In these delightful pleasant groves," (*The Libertine*) Purcell.
 Aria, "Erani involami," (*Ernani*) Verdi.
 Miss Spiller.
 Chorus, "Glory to God" Beethoven.
 Principal parts by Miss Lucia Fosbroke, Miss Whyte, Mr. Goodban, and Mr. Towers.

On Tuesday last, the third concert was honoured by the presence of the Princess Mary of Cambridge and the Duchess of Mecklenburg. The following programme was performed, the room being crowded to excess:—

PART I.

- Overture (M.S.) (*Demetrius*) W. G. Cusins.
 Aria, "Batti, batti," (*Don Giovanni*) Mozart.
 Miss Bignall.
 Violoncello *obligato*, Mr. Aylward.
 Quintett and Chorus, "Oh! happy hours," (*Rosenwald*) Lucas.
 Miss L. Fosbroke, Miss Whyte, and Miss De Courcy, Mr. Goodban, and Mr. Towers.
 Madrigal, "Flora gave me fairest flowers," .. J. Wilbye, 1598.
 Concertante for four Violins Maurer.
 Messrs. Isaac, Amor, Whyte, and Haynes.
 Duettino, "Dolce conforto," (*Il Giuramento*) .. Mercadante.
 Miss Emily Spiller and Miss Clara Mackenzie.
 Aria, "Ah! come rapida," (*Il Crociato*) .. Meyerbeer.
 Miss Whyte.
 Chorus, "Hallelujah," (*Mount of Olives*) .. Beethoven.

PART II.

- Fantasia, harp, on airs by Ricci Parish Alvars.
 Mr. John Cheshire.
 Aria con Coro, "Casta Diva," (*Norma*) Bellini.
 Miss Louisa Van Noorden.
 Trio, "Night's lingering shades," (*Azor and Zemira*) .. Spohr.
 Miss L. Fosbroke, Miss Chipperfield, and Miss C. Mackenzie.
 Aria, "L'amor suo," (*Roberto Devereux*) Donizetti.
 Miss Lucia Fosbroke.
 Duo, "Io fui così rapita," (*Norma*) Bellini.
 Miss Janette Whitehead and Miss Louisa Van Noorden.
 Aria, "Roberto, oh! tu che adori," (*Roberto il Diavolo*) Meyerbeer.
 Miss Emily Spiller.
 Harp *obligato*, Mr. John Cheshire.
 Chorus, "The heavens are telling," (*Creation*) Haydn.
 Principal parts by Miss Whyte, Mr. Goodman, and Mr. Towers.
 Conductor, Mr. Lucas; Leader, Mr. Frederick Folkes.

The *Concertante* for four violins was admirably played. Mr. Isaac, though young, was a capital leader, and will be an acquisition to chamber concerts in years to come. The young ladies acquitted themselves, on the whole, remarkably well. The unaffected singing of Miss Whitehead was much admired. Mr. John Cheshire, in the fantasia with orchestral accompaniment, was eminently successful, although his instrument was not in the most perfect tune.

NEW PHILHARMONIC SOCIETY.

The third and concluding concert of the present season took place at the Hanover-square Rooms on Wednesday evening, in presence of a crowded and fashionable audience. Beethoven's overture to *King Stephen*, one of the later works of the orchestral giant, opened the programme. It is, perhaps, the least important, if not the least effective, of his orchestral preludes, but it proved a sufficiently brilliant commencement for the concert. The final overture was Weber's charming *Oberon*. The *sinfonia* was Beethoven's in B flat, of which we had a very fine performance. The sparkling *allegro*, *menuetto*, and *finale* were most spiritedly played, and the *adagio* was rendered with consummate delicacy. Notwithstanding the magnificence of the composition, and the highly laudable nature of its execution, we must remind the Directors that this *sinfonia* was performed at one of the concerts of last season, and that it might have given place, on this occasion, to one of Mozart's, Mendelssohn's, Spohr's, or Schumann's: not that we class Schumann with the other immortalities, but that he deserves a hearing. The symphonic arrangements at the New Philharmonic are somewhat exclusive, and it may be in danger of being nicknamed the "Beethoven Symphony Society"—a very good name, but scarcely what the Society desires.

A novelty was announced in the shape of a serenade for wind instruments, by Mozart. It turned out to be what is termed his quintett in C minor, it having been arranged by the composer for the five stringed instruments. On this occasion it was presented in its original form, an *ottetto*, for two oboi, two clarinetti, two frotti, and two corni, and it was admirably performed by Messrs. Barrett, Chisholm, Lazarus, Maycock, Haussen, Anderson, C. Harper, and Standen. The most delightful portion of the work is the *andante*, a most melodious and flowing *morceau*. An arrangement of this movement is published by Novello for the organ, on which instrument it is remarkably effective.

Mdlle. Staudach, who was to have made her *début* at the preceding concert, made her bow to a London audience. She selected a trying work—Beethoven's *concerto* in C minor—for her first appearance, but, taking into consideration that, in consequence of a sudden command to play at Osborne, she had no opportunity for rehearsal with the band, the specimen she gave of her powers impressed us most favourably. The accompaniments were somewhat rickety, but this was pardonable under the circumstances.

Mdlle. Staudach, who is young, and of graceful appearance, is evidently entitled to consideration. There is much completeness about her playing, though it is occasionally deficient in delicacy, and her phrasing is the least bit hard. When we hear the damsel play after a rehearsal, and when she may be supposed to have more confidence, we shall be better prepared to form a decided judgment of her powers. She could not complain of her audience, for, though she was quietly received, she was most warmly applauded after each movement.

The vocal music was indifferent. Mrs. Leonard Lewis sang an air from Handel's *Alexander's Feast* ("These are Grecian ghosts") rendered into Italian ("why!"), and Madame Gassier sang "Bel raggio" and "Ah non giungo."

Dr. Wyke conducted, and proved himself fully equal to the onerous task. Some of the band were absent, being engaged at the performance for the benefit of the Royal Society of Musicians, of which some are members, but their places were supplied by very competent deputies.

PHILHARMONIC SOCIETY.

The fourth concert, on Monday last, introduced the great violinist, Signor Sivori, for the first time this season. He experienced a very hearty welcome in coming forward to play Mendelssohn's lovely *concerto*, his version of which was irreproachable as regards execution and expression, the beautiful and pathetic *andante*, and the *cantabile* phrases in the *allegro*, being sung as

few violinists could sing them. The highly *scherzando* finale was taken too slowly, a fault which Mendelssohn's compositions will not put up with, but, on the whole it was a very fine performance, and the audience applauded hugely. In the second part of the concert Signor Sivori grievously committed himself by playing a parcel of nonsense, entitled *Une Journée de Carnaval à Madrid*. As if we had not had enough of Cuban and Venetian "carnivals!" We fear Herr Ernst is somewhat to blame for an eternal playing of the *Carnaval de Venise* at concerts, some few years back. If a great violinist, capable of playing the very highest compositions, could with propriety descend to mere feats of dexterity, every concert fiddler thought he must follow suit, and we have had "carnivals" *ad nauseam* ever since. At the Philharmonic it is unpardonable, and both Signor Sivori and the concocters of the programme may consider that they have acted with exceeding wrongness.

Another interesting appearance was that of Madame Borchardt, from the Théâtre del la Monnaie, Bruxelles. She sang Beethoven's "Ah! perfido," with much expression and dramatic power, though her voice is beginning to lose its freshness, an unpleasant but an incontrovertible fact, which is attested by an occasional wiry upper note. In the second part of the concert Madame Borchardt emulated the talented violinist in the selection of the commonplace. "Vive la mariage," from *Le Caid*, of Ambrose Thomas, is brilliant, and gives a French or Belgian student nice opportunity for the display of facile vocalization, but it is not good enough for a Philharmonic concert. Besides, it did not appear by any means so well suited to Madame Borchardt as the fine aria of Beethoven.

The symphonies were Mozart's 3rd and Beethoven's "Pastoral." At the last moment there was a local mutation, and Beethoven's was played first. Their execution was magnificent.

The overtures were Sterndale Bennett's picturesque *Naiades*,—charmingly played, and applauded as it deserved,—and Rossini's *Siege of Corinth*. The room was quite full.

CRYSTAL PALACE.

The following is the return of admissions for six days, from May 29 to June 4:—

			Admission on Payment.	Season Tickets.	
Friday	May 29 (7s. 6d.)	..	929	3,001	3,930
Saturday	" 30 (2s. 6d.)	..	3,705	9,228	12,933
Monday	June 1 ..	..	25,081	731	25,812
Tuesday	" 2 ..	..	13,896	649	14,545
Wednesday	" 3 ..	..	6,646	586	7,332
Thursday	" 4 ..	..	7,803	581	7,384
			58,060	14,776	71,936

MISS MESSENT gave a *soirée* at her residence on Friday, the 29th ultimo. The fair *beneficiaire* was aided by Miss Poole, Madame Ella Henderson, Mr. Bodda, and Mr. Sims Reeves, Herr Pollitzer (violin), and Mr. F. Berger (pianoforte). The syren's handsome drawing-rooms were well filled, though not crowded. Let us take this opportunity of recommending to persons giving concerts at their own houses, to remove from the rooms as many of the draperies, carpets, and the like pieces of unmusical upholstery, as they conveniently can, or the effect will be, as in the present case, injurious to the music. The encores were Mr. Sims Reeves, in Balfé's song, "Come into the garden, Maud," Miss Poole, in the same gentleman's "Merry Little Savoyard," Mr. Sims Reeves and Miss Messent in a Scotch duett, and the latter in a song; Miss Messent was also very loudly and deservedly applauded in Bishop's song, "Home, sweet home." Musical England scarcely possesses, at present, two more graphic interpreters of the touching and social graces of the native ballad than this young lady, and her fair compeer, Miss Poole. Mr. Francesco Berger played his pianoforte solos well, although they did not appear to call for more than an ordinary display of digital power. Herr Pollitzer brings an excellent tone from his instrument, and Heaven has bestowed on Madame Ella Henderson a handsome face and a good voice. The *soirée* will be followed by a *matinée* on the 12th instant.

MR. and MRS. ALFRED GILBERT and MISS COLE gave a performance of classical chamber music on Saturday last, at Willis's Rooms, assisted by Mrs. Enderssohn, Mr. Sims Reeves, Signor

Giubilei, M. Sainton, Mr. Clementi, Mr. Webb, M. Paque, M. Billet, and Mr. Aguilar. Mrs. Gilbert did not appear. Her sister, Miss Cole, did duty thrice as a soloist, singing Rossini's "Di piacer," Haydn's canzonet, "My mother bids me bind my hair," and the charming *lied*, "The first violet," pleasing her audience in all, though she was most effective in the last two songs. She sang with Mr. Sims Reeves Mendelssohn's duett, "Zuleika and Hassan," which gained an *encore*. Mr. Alfred Gilbert played in Sterndale Bennett's Chamber Trio in A, and in Bach's concerto in C for three pianofortes. His solo was Mendelssohn's *capriccio* in C. In each of these performances Mr. Gilbert displayed much taste and facile execution, and he is to be commended for so close an adherence to the classical. Solos were given by M. Sainton, M. Paque, and Mr. B. Wells (flute). Mrs. Enderssohn sang the new song, composed for her by Balfé, "The Deserted Bride," and Mr. Sims Reeves introduced Beethoven's exquisite "Adelaide." The room was well filled.

THE band of the 1st Life Guards will play in the Regent's park this day, and each succeeding Monday, from four to six, weather permitting, until further notice.

Opera.

HER MAJESTY'S THEATRE.—The morning performance of *La Traviata* and *Il Barbiere* on Monday last was crowded, and another matutinal opera is shortly to be given.

Verdi's *Nino* was produced on Tuesday, after a nine years' lapse. It was moderately successful.

Mozart's *Don Juan* is to be brought out on Thursday next with a remarkable strength of cast.

SURREY.—The transpontine public has taken to be ambitious and imitative, and is for emulating the doings of its aristocratic neighbours on this side of the water. We have now a *Trovatore* at Astley's, and a (forthcoming) *Traviata* at the Surrey. We trust that the emulation of the lessees' champions will not end in the alternate or mutual destruction which has attended the rivalry of their huge prototypes. The enterprising managers of the Surrey have opened the theatre for an operatic season, which commenced last Monday, with the opera of *Martina*. The merits of this work are rather popular than intrinsic. The best things in it are the opening air, and the boy's song in the second act, "Those chimps so sweetly stealing," and the trio, "Turn on, old Time." Miss Lucy Escott was the *prima donna* on this occasion, and was well seconded by Miss Lanza, who obtained an *encore* for the above melody. Mr. Durand and Mr. Ainslye Cooke have good baritone voices, and Mr. Haigh was the Don Cesar. Of these gentlemen we will speak further when we have heard more. Mr. Ainslye Cooke appears to be new to the stage, and will, we suspect, improve on acquaintance. There was a plentiful crop of encores, Mr. Durand being honoured with two, and Lucy Escott with the same number. The orchestra, conducted by Mr. Tully, has been remodelled for the occasion, and, with due allowance for a first night, was efficient. The house was crowded.

Theatrical.

ADELPHI.—A crowded audience was drawn together here on Wednesday by the double attraction of a new drama, produced for the benefit of the fair and popular lessee. The piece, which is in five acts, is called *George Darville*, and is what is termed "a domestic drama." The leading incidents may be soon told: George Darville (Mr. Webster), a poor artist and sculptor, is a kind of Claude Melnotte, whom Cupid, proverbial for his malice towards poverty-stricken geniuses, has pierced to the heart through the eyes of a beautiful damsel, Marion Grant (Madame Celeste). Burning with rage at the insulting rejection of his advances by the young lady's father, "the tempter" finds him. Wandering by night near his mistress's house, he picks up a pocket-book containing notes to the amount of £20,000, which has been stolen and dropped by the thief, Union Jack (Mr. Paul Bedford). The hue and cry is at George's heels, but he succeeds in securing the property, at the expense of sharing it with Jack, and now becomes the accepted although conscience-stricken suitor and husband of Miss Grant; for the theft has caused the death of Edgar Leslie, the

trusted agent of the owners of the property, who has committed suicide on suspicion of the fraud. This gentleman's son is now under an assumed name, domesticated in the house of Darville, as his secretary. Between the second and third acts, a period of ten years elapses, and Mrs. Darville becomes the mother of a girl, who, by showing her a secret drawer in her father's escritoire, discovers to her the fatal pocket-book and its contents, the book being at once recognized by the words *Edgar Leslie*, engraved on it in golden letters. At this evidence of her husband's guilt, the unfortunate Mrs. Darville, after a severe struggle with her feelings, falls senseless, and in this state is found by her husband. Here terminates the third act. The lady is now seen pining and gradually sinking under the secret consciousness of her husband's crime. Some proofs of the existence of a secret between his wife and young Leslie, with whose real name Mrs. Darville alone is acquainted, awaken Darville's suspicions of his wife's fidelity. But he is now visited by his old companion in fraud, Union Jack, who having spent his share of the plunder, has become the repentant domestic of a friend and neighbour of Darville's, and is well acquainted with the secrets of his family. By means of this man's disclosures, aided by the production of one of the stolen notes, traced by Darville as having been issued from his own house, the truth is made manifest to him, and, struck by the deepest shame and remorse, he becomes a voluntary outcast from his family. Meantime, his wife sinks gradually under her accumulated griefs, and being at length given over by her medical attendants, the last scene discovers her stretched on her couch in a dying state. While supported for a few minutes to an adjoining room, Darville appears. Depositing a brace of pocket-pistols on a table, concealed from the rest of the apartment by a small screen, he discloses his resolution to see his wife once more, and then destroy himself; but on turning round, and removing the screen in order to resume possession of the pistols, he staggers backward at sight of his wife, who, with her dying eyes fixed on him with a look of mingled affection and remonstrance, while her hands clasp the instruments of death, is a veritable study for a sculptor. She has re-entered the apartment and overheard him. Drawing from him a retraction of his resolution to destroy himself, the curtain descends on her death. There are stirring and appropriate incidents for a domestic drama, and although the serious interest of the piece does not begin until the discovery of the pocket-book in the middle of the third act, it is well maintained to the end. The comic part of the business is confided to Mr. Wright and Miss Wyndham, who are first a pair of rustic lovers, and next, a bride and bridegroom; but the reader must imagine the roar of laughter with which Mr. Wright, after being seen in the second act touched up and *bouqueted* for his bridal, and making love to the pretty Miss Wyndham, who is seen completing her wedding toilet through the cottage window, is greeted in act the third as a staid middle-aged gentleman with a *tail* of seven spoiled children. Madame Celeste's acting would alone make the piece worth seeing. The scene of the discovery of her husband's guilt brought her forward at the end of the act to receive a shower of bouquets, and her dying scene was equally touching and true. Mr. Webster's part, although a longer one, did not give him the same golden opportunities; but he exerted himself, especially in the latter scenes, with his usual effect.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 4s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be

obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Private Boxes, £1 1s. to £7 7s.; Stalls, £1 1s.; Pit, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 3s. Doors open at half-past 7, commence at 8.

ROYAL ITALIAN OPERA, LYCEUM.—Pit, 8s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

CHORAL SERVICES

On May 31, being Whit-Sunday.

TEMPLE CHURCH.

CHANT.	SERVICE.	ANTHEM.
M.—Turle in D.	Hopkins in A.	Come, Holy Ghost. Attwood.
E.—Russell in E.	Hopkins in A.	I was in the Spirit. Blow.

LINCOLN'S INN.

M.—Hayes in E flat. Randall in D.	Gibbons in F.	I beheld, and lo, a great multitude. Blow.
E.—Pratt in D.	Hayes in E. Mozart in E.	The Lord gave the word. Handel.

For June 7.

ST. ANDREW'S, WELLS STREET.

M.—Savage in C. Novello in G.	King in C.	Praise the Lord. Scott.
A.—Foster in C.	Cooke in G.	He that shall endure. Mendelssohn.
E.—Foster in C.	King in C.	In that day. Elvey.

ANNOUNCEMENTS FOR THE SEASON.

- June 13. Full rehearsal, Crystal Palace, for Handel Festival.
- " 15. Philharmonic Society, concert, Hanover-square.
- " — Handel Festival, Crystal Palace.
- " 17. Handel Festival, Crystal Palace.
- " — Mr. Hullah's concert, St. Martin's Hall, evening.
- " — Sacred Harmonic Society, performance of Mr. Costa's *Eni*, Rietter Hall, evening.
- " 18. Royal Botanic Society, 2nd exhibition.
- " — Choral Festival for the Choir Benevolent Fund, Westminster Abbey, 12 o'clock.
- " — Dinner of do., Freemason's Tavern, 6 p.m.
- " 19. Handel Festival, Crystal Palace.
- " — Her Majesty's First State Concert.
- " 20. Signor Andreoli's concert, residence of March. of Devonshire.
- " 22. Mr. Forbes's oratorio performance.
- " — Mr. C. Halle's Second Pianoforte Recital, Dudley Gallery, 3.
- " — Madame. Auichini's *matinée*, Campden House, Kensington.
- " 23. Musical Union, *matinée* Willis's Rooms (great room).

- June 24. Emporio Italiano, concert, Hanover-square, evening.
 " — Mr. Benedict's Second Concert, Her Majesty's Theatre, morning.
 " 25. Herr Kletzer's *matinée*, Willis's Rooms.
 " — Vocal Union concert, Hanover-square, morning.
 " — Herr Blumenthal's *matinée*.
 " 26. Crystal Palace opera concert, morning.
 " 26. M^{me}. Lemmens' *matinée*, 7, Hyde Park-street.
 " 27. M^{me}. Schumann's *matinée*, Hanover-square Rooms, 24.
 " 29. Philharmonic Society, concert, Hanover-square, evening.
 " — Herr Kuhe's concert, Hanover-square, morning.
 " — Mr. W. G. Cusins's second *matinée*, Willis's Rooms.
 " 30. Musical Union, *matinée*, Willis's Rooms (great room).
 July 1. Vocal Union concert, Hanover-square, morning.
 " — Royal Botanic Society, 3rd exhibition.
 " 2. Herr Ganz's *matinée*, Dudley Gallery.
 " 3. Crystal Palace opera concert, morning.
 " — Her Majesty's Second State Concert.
 " — Ball for the benefit of the Royal Academy of Musicians.
 " 6. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms morning.
 " — Mr. C. Hallé's Third Pianoforte Recital, Dudley Gallery, 3.
 " 7. Royal Academy, concert, Tenterden-street, morning.
 " 8. Vocal Union concert, Hanover-square, morning.
 " — Mr. Benedict's Third and last Concert, Her Majesty's Theatre, morning.
 " 10. Crystal Palace opera concert, morning.
 " 13. Herr Tedesco's concert.
 " 14. Musical Union, *matinée*, Willis's Rooms (great room).
 " 15. Emporio Italiano, concert, Hanover-square, evening.
 " — Vocal Union concert, Hanover-square, morning.
 " 17. Crystal Palace opera concert, morning.
 " 24. Crystal Palace opera concert, morning.
 " 31. Crystal Palace opera concert, morning.
 Aug. 7. Crystal Palace Poultry Show.
 " 8. Crystal Palace Poultry Show.
 " 10. Crystal Palace Poultry Show.
 " 11. Crystal Palace Poultry Show.
 " 12. Crystal Palace Poultry Show.
 Sept. 9. Crystal Palace Flower Show.
 " 10. Crystal Palace Flower Show.
 " 11. Crystal Palace Flower Show.

ANNOUNCEMENTS FOR THE WEEK.

- THIS DAY.**—Cologne Choral Union Concert, Crystal Palace, 3.
 Cologne Choral Union Concert, Hanover-square, 8.
Il Trovatore and *Acalista*, Her Majesty's Theatre, 8.
 Signor Nappi's *matinée*, Willis's-rooms.
MONDAY.—Mr. Charles Hallé's first pianoforte recital, Dudley Gallery, 3.
 Miss Macirone's *soirée*, Willis's Rooms.
 Messrs. Harold Thomas and R. Blagrove's second *matinée*.
 Willis's Rooms, 2½.
TUESDAY.—Mr. Charles Coote's *matinée*, Devonshire House.
 Signor Regondi's concert, Willis's Rooms, 8½.
WEDNESDAY.—Reunion des Arts, *soirée*, Beethoven Rooms, 8.
 Mr. Benedict's first musical festival, Her Majesty's Theatre.
 (See advertisement.)
 Mendelssohn's *Lauda Sion* and Rossini's *Stabat Ma'er*, St. Martin's Hall, 8.
THURSDAY.—Mr. Henry Leslie's Choir, concert, Hanover Square Rooms, 8½.
 M^{lle}. Rudersdorf's *soirée* *Don Giovanni*, at Her Majesty's Theatre.
FRIDAY.—Miss Messent's *matinée*, 6, Hinde-street, 2½ (see advt.)
SATURDAY.—Full Rehearsal for Handel Festival, Crystal Palace, 10.

Provincial.

ARMAGH.—A concert was given here on the 25th of May, at which Miss Milner, Mr. Cooper, the eminent violinist, and all the available local talent were engaged. Probably there is not another town in the kingdom that could produce so excellent a little band, and on this occasion were mustered seven violins, two

violas, two violoncellos, contrabasso, flute, harmonium (an admirable apology for wind instruments), and drums. The symphony of Haydn's in B flat, known as *La Reine de France*, and the overture to *Il Barbiere di Siviglia*, were played capitally under Mr. George B. Allen's baton. Of Mr. Cooper's playing there was, but one opinion expressed by all the judges present, and that was, it was the perfection of art. He was encored in all his solos, as well as in his duett with Mr. Allen (Osborne and De Beriot's "Duett Concertante," on airs from *Guillaume Tell*). Miss Milner gave great satisfaction also to an audience that prides itself on being fastidious. Her rendering of Salaman's "I arise from dreams of thee," was much admired. In a new ballad of Mr. Allen's, "The Fisherman's wife," and indeed in all her songs, she was rapturously encored. The other soloists were Mr. Allen, Mr. C. Wood, and Mr. W. Wood, whose singing is too well known here to need comment; it is sufficient to say they acquitted themselves with their accustomed ability. The programme contained some fine glees, which were well sung by the gentlemen above named and the other gentlemen of our cathedral choir, and the concert was on the whole the most brilliant given here for many years.

CHERTSEY.—CONCERT AT THE TOWN HALL.—The progress of the Windsor and Eton Royal Glee and Madrigal Society is steady and certain, as was plainly evinced on Monday last, when the members gave a morning and evening concert at this place. These talented artists perform under the patronage of her most gracious Majesty the Queen, H.R.H. Prince Albert, and the Duchess of Kent. They also have the honour of enlisting distinguished local patronage. The selection of part-songs, madrigals, glees, &c., on the present occasion, was extremely interesting, the performance generally admirable, and the success commensurate with its merits. The programme was copious, and consisted of selections judiciously made, from the works of Sir Henry Bishop, Callcott, Weiss, Webbe, Sir George Smart, Balfe, Horsley, &c. &c. The concert began with the quintett, "Now by day's retiring lamp." It was extremely well given, and the subdued tone of the voices was the more entitled to eulogy on account of the perfect intonation by which it was accompanied. The ballad sung by Mr. Marriott, "Good bye, sweetheart," was rendered with much sweetness. The catch, by Webbe, "Would you know my Celia's charms?" was exceedingly amusing. Miss Lindsay's "Excelsior," was faultlessly rendered by Mr. Dyson, and encored with unanimity. Nothing could be better than the gradations of tone throughout the whole of this. A trio—"Jenny Lind's singing lesson"—by Mrs. Barnby, Messrs. Dyson and Whitehouse, was given with much spirit and precision, and elicited an encore. The fine song, "'Tis when to sleep," was entrusted to Mr. Bridgewater, and sung with much precision and passion. The programme was very agreeably varied by some pianoforte music, the pianist being Mr. Knowles, whose playing was distinguished for finish, as also for expression and refinement. The attendance at the morning concert was not numerous; but in the evening there was a full house. We congratulate the members of the two choirs upon the success of their enterprise, and should they again favour Chertsey with a visit, there can be little doubt, now they are known and appreciated, but that they will receive a hearty welcome.—From the *Surrey Post*.

LIMERICK.—HARMONIC SOCIETY.—The second and concluding concert for the season, of this society, took place on Friday evening at the Athenæum Hall, and was very well attended. This society, which has from time to time presented to the public many standard works, has, we think, wisely added to their repertoire in Hatton's cantata, *Robin Hood*. The music of this work is pleasing and sympathetic to the character of the words. The cantata is very well constructed, and Mr. Hatton has deservedly gained a great deal of credit for his manly, vigorous, and thoroughly English music. The choruses, which are, with the exception of "The Lay of the Forest Maidens," and the *finale*, for male voices, were given with precision and heartiness and the ballads and other incidental music with a good deal of taste and feeling. In the case of an amateur society it would be, we think, out of place to mention names, else we would be gratified to allude more particularly to the successful efforts of the different members of the society. It will be, therefore, sufficient to say, that the solos and duetts, in most cases, would be worthy of many professional artists.

The madrigals and glees selected gave a pleasing variety; but in many instances were too short; in fact, just as the audience

were beginning to appreciate, the music ceased, and, with the exception of Bishop's "Chough and Crow," did not appear to create the approval that they merited from the very exquisite manner in which the different marks of expression were attended to. The "Chough and Crow," however, made quite a sensation, and deserved it, particularly for the precision of the chorus, and apparent ease of the performers.

The Orpheus collection was "Maying," and a part-song of Kreutzer's, called "Thro' woods and fields I go secure," but Hatton's cantata was the composition which showed the society to be active and alive to the necessity of novelty. The old things are good, but we occasionally require something new, to show we are keeping pace with the times, and we take this opportunity of recommending the committee now that they have ceased to be exclusively sacred, to look at the operas, for instance, *Idomeneo*, or *Semiramide*, for more novelties and a greater variety than the exclusive practice of *The Messiah* or *Creation* would afford them.

The concert was, in every respect, admirable, and reflects great credit, not only on the members but upon their painstaking conductor, Mr. Rogers.

We forgot to mention the deserved encore with which a talented young lady, and an ornament to the society, was greeted with, upon her admirable delivery of Balfe's song—"The Canteener."

—*Limerick Chronicle*.

LIVERPOOL.—CHORAL UNION.—This little body, which has assumed of late a higher and more important position amongst our musical societies, gave a performance of sacred music on Tuesday evening last, the 2nd instant, in the theatre of the Collegiate Institution, which was honoured by the patronage of the mayor, and the presence of a fashionable, though not numerous, audience, who marked their appreciation of the various *morceaux*, by warm and repeated plaudits. The pieces performed consisted chiefly of choral works selected from Handel and Haydn. Mozart's ever-lovely Mass No. 12, constituted also part of the programme; and the members, supported by the valuable aid of some first-class voices from our Philharmonic Society, executed this arduous work with a tact and precision to be in every way esteemed, the only perceptible flaw being a want of steadiness in the choral fugue, "Cum sancto spiritu." The solos, beautiful but few, were entrusted to Miss Lucy Gaskell, soprano, Mr. Maddock, tenor, and the other parts were filled by members of the society. Miss Gaskell sang with a true appreciation of the composer, and, albeit her voice is somewhat weak and thin in the upper register, gained the good wishes of her hearers. The tenor, Mr. Maddock, wants polish before he attempts to render the divine strains of Mozart. Of the others the least said the better. In the second part Miss Gaskell gave "The marvellous work," and with "Verdure clad," from *The Creation*, and Mr. Maddock, "Thou shalt break them," from *The Messiah*. Mr. Reid also sang "Lord vouchsafe thy loving kindness," from the *Stabat Mater* of Rossini, with much taste and feeling, and received a well-earned encore. Mr. Crowe conducted, and Mr. Radcliffe presided at the great organ.

FESTIVAL CHORAL SOCIETY.—*Judas Maccabeus* was performed last evening, the 3rd instant, by this society, but owing to the inclement state of the weather we could not attend.

NEWCASTLE-ON-TYNE.—On Whit Monday a grand concert was given in the Victoria Rooms, Grey-street. The vocalists were the Misses Blake, Mr. Harland, and Mr. Gourlay. Miss Rachel Blake possesses an excellent voice, pure and equal, and sings with great feeling; she gave "Auld Robin Gray" with immense effect, and created a perfect *furor* by her singing of the finale in *La Sonnambula*; she also took part in several vocal and piano-forte duets. Mr. Harland displayed a good-toned organ, and his rendering of the "White Squall" was most praiseworthy. Mr. Gourlay gave two humorous songs with really laughable effect, and Miss Annie Blake's performance on the pianoforte was an important and creditable feature in the entertainment.

SETTLE.—On Tuesday last, May 21st, the Settle Choral Society gave their first subscription concert for the season, in the Music Hall. Besides the members, Miss Walker, pupil of Mr. Spark, of Leeds, and Mr. Lambert of York, rendered their effective aid on the occasion. The whole was under the conduct and management of Mr. Barnett, who presided at the organ. The first part consisted of a selection from Handel's *chef d'œuvre*, *The Messiah*, commencing with the chorus "Behold the Lamb of God," and concluding with "Worthy is the Lamb, Amen." The choruses were all most effectively given, and the audience

testified their appreciation of Handel's great "Hallelujah Chorus," by a simultaneous rise throughout the Hall, and listening to its full-volumed strains standing. Mrs. Sanderson gave the air "He was despised," in good style. The solo "All they that see him," sung by Mr. Moorby, and the chorus "He trusted in God," were not in the book of words, but we suppose the P.D., who is a scape-goat for so many literal sins, must carry this one also. Miss Walker gave the recitative and air, "But thou didst not leave," effectively. She also sang, "How beautiful," &c., with excellent taste, although there was the interruption of gas-lighting going on in the orchestra. Surely this could be done in the interval between the pieces, and not while a lady is exerting herself in a solo. Mr. Lambert sang the aria "Why do the nations," and "The trumpet shall sound." The second part was miscellaneous, commencing with a part-song by Macfarren, followed by "The Mermaid," which was tastefully given by Miss Walker, and encored. Mr. Lambert then gave Shield's song, "The Wolf," in which he was encored. In reply, he gave the Irish comic, "Katty Moyle." The next piece was instrumental, being a trio for the piano, violin, and violoncello; which was most correctly played by Miss Barnett, W. Robinson, junior, Esq., and Mr. Barnett. The National Anthem concluded the concert, which was a very good one, and numerously attended. Mr. Barnett merits a large share of praise for getting up and conducting such concerts so respectably, especially as this is a poor place for good voices.

ORGAN.

GREAT ORGAN FOR THE HANDEL FESTIVAL, CRYSTAL PALACE.

The following is the description of the organ built by Messrs. Gray and Davison, expressly for the Great Handel Festival at the Crystal Palace:—

GREAT ORGAN, CC to A.

Double open diapason.....	16 feet.	Flageolet harmonique.....	2 feet.
Double dulciana.....	16 "	Mixture, 4 ranks.	
Open diapason.....	8 "	Furniture, 3 ranks.	
Flute a Pavillon.....	8 "	Cymbal, 5 ranks.	
Clairabel flute.....	8 "	Contra-trombone.....	16 "
Flute harmonique.....	8 "	Posaune.....	8 "
Quint.....	6 "	Trumpet harmonique.....	8 "
Flute octaviante.....	4 "	Claron.....	4 "
Twelfth.....	2 1/2 "	Octave claron.....	2 "
Super-octave.....	2 "		

SWELL ORGAN, CC to A.

Bourdon.....	16 feet.	Mixture, 4 ranks.	
Open diapason.....	8 "	Furniture, 3 ranks.	
Vox humana.....	8 "	Piccolo-harmonique.....	2 feet.
Keraulophon.....	8 "	Contra-fagotto.....	16 "
Concert flute.....	8 "	Cornopean.....	8 "
Octave.....	4 "	Oboe.....	8 "
Flute octaviante.....	4 "	Claron.....	4 "
Twelfth.....	3 "	Echo-tromba.....	8 "
Super-octave.....	2 "		

CHOIR ORGAN, CC to A.

Bourdon.....	16 feet.	Clairabel flute.....	4 feet.
Gamba.....	8 "	Spitz flute.....	2 "
Salicional.....	8 "	Piccolo.....	2 "
Voix celeste.....	8 "	Mixture, 3 ranks.	
Clarinete flute.....	8 "	Cor Anglais and bassoon.....	8 "
Gemshorn.....	4 "	Trumpet.....	8 "

SOLO ORGAN, CC to A.

Flute harmonique.....	8 feet.	Corni di bassetto.....	8 feet.
Flute octaviante.....	4 "	Grand tromba.....	8 "
Mixture, 2 ranks.			

PEDAL ORGAN, CC to F.

Contra-bass.....	32 feet.	Super-octave.....	4 feet.
Open diapason (wood).....	16 "	Mixture, 4 ranks.	
Open diapason (metal).....	16 "	Contra-bombarde.....	32 "
Violin.....	16 "	Bombarde.....	16 "
Octave.....	8 "	Trumpet.....	8 "
Twelfth.....	5 1/2 "	Claron.....	4 "

COUPLERS.

Swell to great.	Ditto octave.
Ditto, octave and sub-octave.	Solo to great.
Swell to choir.	Each manual to pedals.
Choir to great.	

Tremulant.

Total number of stops, 65; pipes, 4568.

In the construction of this instrument, due allowance has been made for the vast space which its tones are to assist in filling. Most organ-builders agree that an organ, to be effective in the Crystal Palace, should be endowed with a large amount of mixture work, and it would appear by the above scheme that an ample

provision of harmonic stops has been made. Of its general effect we cannot as yet pronounce opinion, since an instrument of such dimensions necessarily requires complete adjustment and careful regulation before a proper judgment of its powers can be formed.

Its erection in the Crystal Palace was commenced on the 15th of April, and yesterday week the first public exhibition of the greater portion was entrusted to Mr. Brownsmith, who astonished the visitors to the opera concert, by extracting its ponderous tones. It is to remain (we believe) in the centre transept, so that, when the festival is over, and some special performances take place upon it, we shall be able to speak as to the individual quality of the stops.

The space occupied is 40 feet wide by 24 in depth, exclusive of the platform for the two principal reservoirs. Of these reservoirs there are altogether sixteen, and they impart a remarkable appearance to the interior of the organ when the performer is employed. The inside of the vast instrument seems positively alive, for in every direction are these heaving wind cases to be seen. Far above, where it would appear perilous for any active machinery to be placed, may be described expanding apparatus in close propinquity to the very top of the tallest pipes. By such contrivance a great variety of pressure is obtained, which gives increased brilliancy to the treble portion of the register, and brings out the tone of some of the more commanding stops with additional point.

The weight of the instrument is about 20 tons.

CORRESPONDENCE.

ORGANISTS.

The Election at Christ Church, Watney-street.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Your correspondent, "Observer," since he publishes the names of other people, and statements respecting them and their affairs, *in extenso*, should not in common courtesy have sheltered himself under an anonymous appellation. He seems to forget that his own opinion of the playing at Christ Church is likely to be very one-sided, and that other people may hold widely different views.

But his letter is evidently the effusion of an excited brain, and under the circumstances we may well allow it, knowing as we do that the feelings of an unsuccessful candidate are not generally the happiest as regards himself, or the most charitable as regards his successful rival.

We must therefore condole with "Observer" in his "sell," and wish him better luck next time, and at the same time better feeling and more common sense than again to trouble yourself and your readers with his opinions and views on matters of which he is either entirely ignorant, or in which he is too prejudiced to be able to decide at all fairly.

I have neither leisure nor inclination to follow him through his letter, and to disprove all that he has urged respecting the "unfairness" of the proceeding; and as to my own abilities, let any one who may be curious on that point come down and hear, and judge for themselves.

Apologising for the length of this communication, I beg to remain, Sir,
Your most obedient servant,

HENRY WILLIAM STUTFIELD.

Christ Church, Watney-street, June 2, 1857.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—It was certainly with no slight surprise I perused a letter in your impression of last week, concerning the late appointment of organist to Christ Church, Watney-street; that it was caused by envy, and a chafing spirit, may be easily seen from the manner in which the writer speaks of the successful candidate as "a Mr. Stutfield." Now I have been intimately acquainted with Mr. Stutfield for many years, and with the exception of one, I also know all the other candidates who were chosen to play, and am pretty well acquainted with their various styles of playing, and I can truly and conscientiously say that for pure organ-playing, Mr. Stutfield decidedly was the best. He may not play "O rest in the Lord," with any harmonies but those of Mendelssohn, or execute Handel's "Sing unto the Lord," with five or six different times in the first dozen bars, by way of making an agreeable variety. He may not accompany a psalm tune so as to completely drown the congregation, or play one so slow that it appears like an experiment on their somnific nerves: these things have I heard done by one or other of the late candidates, and I think that in not doing them, "a Mr. Stutfield" showed his good taste, his good sense, his good musical education, and proved himself the most competent to hold the appointment. I would only add the fact of his having been a pupil of Geo. Cooper's

as a sufficient guarantee of his being properly qualified to hold the position he now does.

With regard to the statement that the whole affair was settled before the candidates played, I can unhesitatingly deny it; but if it is any gratification to "Observer," I can say that many of the attendants of the church expressed their opinion, in my hearing, that "a Mr. Stutfield was the best player."

Does "Observer" include himself as one of those whose playing was considered better than that of "a Mr. Stutfield?"

Would it not be as well if candidates would allow others to value their abilities, and not do so themselves?

Your obedient servant,

PEDALS.

"MESSIAH" AT LICHFIELD,

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In your last publication, your Lichfield correspondent has written a very inconsistent criticism on the performance of *The Messiah* at Lichfield on the 7th inst., at least with respect to one of the lady-singers. Of Miss Newbound he says she "displayed a *fine* contralto voice and *good* method," but she obtained a *much larger share of applause* than was due to her merits in comparison with Miss Vinning! We have no wish to detract from the merits of Miss Newbound's singing, but certainly a *much greater amount of cultivation is necessary* to qualify her for undertaking so important a contralto part; her voice will probably repay any labour that may be bestowed upon it."

I have italicised the contradictions in your correspondent's paragraph, and am quite convinced that your honest columns would not have been sullied by them had you seen the manuscript.

If Miss Newbound has a "fine voice and good method," I cannot understand why the Lichfield people should not be allowed to testify their approbation of it. That she carried off the largest share of applause is evident from your correspondent's own remarks, and from the highly laudatory notices of her singing in the local papers.

As one of a large number in Leeds who are justly proud of Miss Newbound's high professional position, I should have been thankful to the writer of the paragraph if he had pointed out the faults in this young lady's singing, and not have made such assertions as he has without some reason. It is somewhat singular that Mr. Alfred Mellon should have engaged Miss Newbound for three successive performances (including *The Messiah*), that Mr. Weiss should, as I understand, speak of her as "the best contralto out of London," and that the local papers generally should accord her the highest praise, if there exist such a lamentable want of "cultivation" in her voice.

For the sake of art it has been necessary to point out the unjustness of your correspondent's remarks, by inserting which you will not only do justice to Miss Newbound, but also uphold the honesty of your musical journal, and pay a tribute to

FAIR PLAY.

Leeds, May 27, 1857.

ORATORIOS BY NATIVE COMPOSERS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In your notice of the performance of Mendelssohn's oratorio of *Elijah*, at the Royal Surrey Gardens, in last week's "Gazette," you conclude your remarks by a reference to "works that are of high character, though less known," adding that "our native composers may by-and-bye get a chance of audience;" mentioning those of *David and Joseph* (C. Horsley) and *Israel Restored* (the late Dr. Bexfield) as being "far too good to be shelved," and that "Mr. Henry Leslie's *Immanuel* deserves a hearing."

Now here are three native composers, some of whom have had "a hearing" for their works, either by influence or pecuniary expenditure—probably both. But there is a fourth name, which must be equally well known to you and the musical world at large, without enumerating those undying compositions "I know a Bank," "The deep, deep Sea," "Child of Earth," and many other popular effusions of a similar character. These all bear imperishable testimony to the author's claims as a melodist of the highest order, and will at once suggest the late Charles Edward Horn. I trust, however, to show that his talents were not confined to productions such as have been referred to, but that some time before his death he brought out an oratorio of very high pretensions, under the title of *Daniel's Prediction*, or *the Vision of Belshazzar*, which was performed before the very élite of the profession at the Store-street Rooms with very great éclat; subsequently (selections from it) at the Hanover-square Rooms, after the author's decease, and since, by more than one or two amateur societies. One of the first-mentioned oratorios was performed at Norwich; the other at either Exeter, or St. Martin's Hall; but, "*Daniel's Prediction*," has, I think, never been got up by such a choir and orchestra as could be brought into play, and before such an audience as the last-mentioned places would congregate together; and why not? I pause for a reply. If my memory serves me, there are choruses and concerted pieces in this oratorio, what-

over may be their merits by contrast or comparison, that would elicit an amount of applause not surpassed by anything which has impressed the public mind from the works before-mentioned, not to enumerate the solos, duetts, &c. Indeed, to a limited extent, and with such means as could be brought to interpret and give effect to them, they have already received the stamp of public favour and approbation. Again, I ask, what hinders the musical public at large from enjoying the delight which has so unequivocally been expressed by those who have had the opportunity of listening to the bold and exhilarating strains which run through the whole of this work? I am a great admirer of the lighter compositions of the late Mr. C. E. Horn; and availing myself of your undeviating advocacy of the claims of native talent, I trust that this *chef d'œuvre* of that acknowledged master of the divine art will not be allowed to sleep with time, but that it will shortly be announced for re-performance as a *memento mori* embodying recollections of the composer of the most pleasurable character.

I am, Sir, yours very respectfully,

CANTOR IN CHORO.

Westminster, June 1, 1857.

OUR SCRAP BOOK.

ANIMAL LOVE OF MUSIC.

We once put the question to the keeper of a menagerie: "Does your band of music have any beneficial effect upon the animals under your care?" "To be sure it does," said he; "they like it, and therefore it does them good. If you were to come in and look at them in a morning, when the band is away perambulating the town, you would see many of them, the more savage beasts in particular, dull and moping, and either sitting or lying in their dens. We who travel with wild beasts cannot of course give them the room they ought to have; and, being cribbed up in show-boxes, they degenerate for want of exercise, do what we will with them. But it would be very much worse, I reckon, if it were not for the music. When they hear the band strike up, they rouse themselves, and begin taking what exercise they can: the beast of prey by walking backwards and forwards, and the others by repeating the movements natural to them when at liberty; the birds will begin to chaffer and plume themselves at the sound; and even the snakes at times will uncoil and rear up, and convince the people, who sometimes seem to doubt the fact, that they are living creatures."

Such was, in substance, the verdict of one who ought to know something about it; and as there seems no reason to doubt the truth of his assertions, we may fairly conclude that the old story of Orpheus and his congregation of four-footed connoisseurs of harmony is not all a fable, but that, like many other traditions wearing an absurd and incredible aspect, it was originally founded upon some recognised and undeniable truth in nature.

The sensibility of animals to music will hardly be questioned in the present day, when the manners and habits of all animated nature are so thoroughly observed and studied. We no longer doubt the dictum of the poet, who sings, "Music hath charms to soothe the savage breast;" and therefore, it is not so much in corroboration of his assertion, as in illustration of a fact so interesting and pleasing in itself, that we are about to bring to the notice of the reader some few instances of animal love of music, which are too well authenticated to admit of a doubt, and some of which are the records of our personal observation and experience.

One of the German biographers of Mozart makes mention of a tame pigeon, which was the companion and pet of that extraordinary genius when a child. The bird, when at liberty, would never leave the side of the young composer while he was playing any instrument, and had to be caught and confined in his cage, to prevent him from following his little favourite from room to room. Whenever the boy came into the presence of the pigeon, the latter manifested the utmost uneasiness until he began to play; if the door of the cage were opened, the bird would fly to the violin and peck at the strings, or to the harpsichord and jump and flutter on the keys, and would not be pacified until the child sat down to play, when it would perch quietly on his shoulder, and sit there for hours almost without moving a feather.

Cats have a species of undelightful music of their own, performed, as we all know, at unreasonable hours on the leads, house-tiles, and garden walls of our dwellings. Puss's performances are generally too chromatic for not-ears feline, and we humans are given to disconcert their concertos with a shower from the

water-jug, or anything else that comes to hand, when their untimely carols rouse us from our sleep. In revenge, Puss is generally as indifferent to the sublimest strains of the human voice, or cunningly played instrument, as any post can possibly be, and prefers the tuneful scream of the cat's-meat-man to the noblest compositions of Beethoven. Still, as if Nature were determined to assert the triumph of harmony over every living thing, now and then a cat turns up who has a genuine musical ear, and will manifest unequivocal satisfaction and delight at harmonious combinations of sound. We once owned a cat who would listen complacently to music by the hour together, always accompanying it with a gentle purring—who would leave her hunting-ground in garden or cellar whenever music was going on in parlour or drawing-room—who would scratch at the door, and croon and mew to be let in, and would resent a prolonged exclusion by certain expressive displays of disapprobation. When admitted, she would leap on the piano, and attempt, after the New Zealand fashion of expressing regard, to rub noses with the performer.

An old friend of ours reports another instance, which is perhaps still more remarkable. He was in the habit, most evenings in the week, of spending an hour or two at the piano after the studious labours of the day. His pet cat, though as a kitten indifferent to music, grew to like it, and regularly led the way to the piano when the business of the tea-table was done. Here she took post on a chair, and listened gravely during the whole performance. When it ceased, and the instrument was closed, she would return to the rug, or to his knee, and sleep out the rest of the evening: not so, however, if the piano was left open; in that case puss leaped on the keys and pawed a performance of her own, in which she showed an extreme partiality for the treble notes, and something like alarm at the big bass ones, when she happened to give them an extra vigorous kick with her heels. In fact, a rousing discord would frighten her off the keys, but she would return again and soothe her feelings by a gentle pattering among the upper notes. These exploits she repeated whenever the piano was left open, and whether she had auditors or not; so that it became necessary to close the instrument or exclude the cat from the room, in order to insure a moment's quietness. If by any chance her master spent the evening from home, puss showed her disappointment and dissatisfaction by restlessness and ill-temper.

Twenty-five years ago the writer was one of a joint-stock proprietary who owned a boat on an inland river, winding through a retired and picturesque track of country. There were seven of us, all being either singers or players of instruments; and in this boat it was our custom to spend an occasional leisure hour in musical voyagings up and down the river. To many an old English melody on these occasions did the moss-covered rocks and precipitous banks return harmonious echoes. We made strange acquaintances on those long voyages, up a stream navigated by no other keel than ours; and, among other natural curiosities, we fell in with a musical cow. This creature, a small cream-coloured specimen of the Alderney breed, suckled her calf, along with a dozen other vaccine mothers, in a meadow which sloped down to the river's brink. Whenever we turned the bend of the river, "with our voices in tune as the oars kept time," and the meadow came in sight, there we were sure to see the white cow, standing up to the shoulders in the water, whither she had advanced to meet us, her neck stretched out and her dripping nose turned towards the boat. As we skirted the meadow, she kept pace with us on the bank, testifying her delight by antics, of which no cow in her senses would have been thought capable. She would leap, skip, roll on her back, rear on her hind legs, then hurl them aloft in the air like a kicking horse—now rushing into the water to look at us nearer, now frisking off like a kitten at play. When she came to the meadow-fence, she dashed through it furiously into the next field, and so on through the next fence, and the next after that. The fourth being railed, she would turn it by wading the river, and was only prevented from following us further by a steep, precipitous bank, which stopped her progress. After these mad gambols, she always returned to her calf, first saluting us with a long plaintive kind of bellow, by way of farewell.

At this period it was that, rescuing a fine snake from some ignorant boys who were about to kill it, under the notion that it was venomous, but who were glad to sell it for twopence, we carried the slippery creature home, and assigned him a lodging in

a small wicker basket, filled with moss, and suspended by a single string from a hook in the ceiling of a bachelor's snuggery. We knew, of course, the traditional stories of snakes and snake-charming, and all about the exploits of the snake-hunting Indians, who are said to lure the reptiles into their possession by the power of music; but the thought of trying the effect of music on the common English snake in our possession never once presented itself. The reptile grew to know us, and to welcome us in his way, by gliding his cold coil across our face and temples when we brought him fresh moss, or tempted him with food, which, by the way, he would never take. It was by accident only that we discovered his musical predilections. One evening, while marching the room to the sound of our old violin, with which it was our custom to beguile an occasional hour, we caught sight of what seemed a monstrous python threatening us from aloft. It was the shadow of our pet snake, projected by the single candle on the table to the arched ceiling above, and magnified to formidable-looking dimensions. The fellow was hanging out of the basket almost by the tip of his tail, and, with his head stretched towards us, was following our motions as we walked up and down the room. We remembered the snake-charmers, and conceived at once that it was the music which had brought him out, and so it

proved, as we had opportunity of certifying by repeated experiments. Whenever he heard the violin he came out, and always with his head in the direction of the sound, as if anxious to reach it. When taken from the basket and hung round the neck, he lay limp and as if lifeless while the music lasted, and did not immediately recover when it had ceased. One day, on finding that he made no appearance at the call of the violin, we reached down the basket and found him gone. Whether he had fallen out by accident while hanging by his tail, or taken the leap on purpose, there was no knowing; but he had disappeared, and we saw him no more, though a few weeks after his departure we found his skin, turned inside out, behind a box placed against the wall.

Dogs, judging from the conduct of the generality of them, may be regarded as indifferent to music, as they are noticed neither to seek nor shun it as a general rule. Being remarkably docile, however, they may be, and are, taught to discriminate tunes, and to dance to violin, pipe, and drum in a manner that indicates plainly enough their appreciation of musical time at least. Some dogs grind organs at the command of their unfeeling exhibitors; and though they always set about the business with a serious face that may be no proof that they dislike music.

(To be continued.)

Exhibitions, &c.

(Continued.)

THE NATIONAL INSTITUTION of FINE ARTS, Portland Gallery, 318, Regent-street, opposite the Polytechnic. The above Society's TENTH ANNUAL EXHIBITION of the WORKS of MODERN PAINTERS is now OPEN from Nine till Dusk. Admission, One Shilling. Catalogues, Sixpence. **BELL SMITH, Secretary.**

OKEY's PARIS and the PARISIANS, St. Cloud, Versailles, Raden, &c., caricature, piano, rough sketches. Wednesday, Thursday, and Friday evenings at 8; Tuesday and Saturday mornings at 3. Seats 1s.; stalls, 2s.—21, Saville-row, Regent-street, facing New Burlington-street.

THE ZOOLOGICAL GARDENS, Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

FLEMISH SCHOOL of PAINTING.—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

MISS P. HORTON's entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN BEED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Grieve and Telbin.—Admission 2s. and 1s.; stalls, 3s.; may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

Mr. ALBERT SMITH's MONT BLANC, Raden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 31, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

MR. W. S. WOODIN's Olio of Oddities, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8.—A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

ROYAL BOTANIC SOCIETY, Regent's Park. The EXHIBITION of AMERICAN PLANTS will take place on Saturday, June 6.—Tickets to be obtained at the Gardens only, by orders from Fellows or Members of the Society. Price 5s., and on the days of exhibition, 7s. 6d. each.

MADAME TUSSAUD'S EXHIBITION

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 8 o'clock.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s., or by season tickets, at all times and to all the lectures, 2s. 6d.

**JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }**

MOSCOW.—BURFORD's PANORAMA

is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

Theatrical Innouncements.

SADLER'S WELLS THEATRE.

Miss ROSINA PENNELL has the honour to announce that she has taken the above Theatre for a short season.—THIS EVENING, Saturday, June 6, THE HONEYMOON. Juliana, Miss Rosina Pennell. After which, PERFECTION. Kate O'Brien, Miss Rosina Pennell. To conclude with POOR PILLICODDY. Pillicoddy, Mr. Lewis Ball.

THEATRE ROYAL, HAYMARKET.

THIS EVENING, the new and successful drama, THE HUSBAND OF AN HOUR: Mr. Buckstone, Mr. Compton, Mr. W. Farren, Miss Reynolds, Mrs. Fitzwilliam, &c. After which, the new farce of MY SON DIANA: Mr. Buckstone and Miss M. Oliver. With ATALANTA: or, The Three Golden Apples: Mr. Chippendale, Mr. Compton, Miss M. Oliver, Miss Marie Wilton, Miss E. Ternan, &c. Commence at 7; conclude at half-past 11. Box-office open daily, from 10 till 5.

In future the prices of admission to this theatre will be—Stalls, 6s.; dress circle, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress circle, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-price to upper gallery.

ROYAL PRINCESS'S THEATRE.

Every evening during the week will be presented KING RICHARD II. The public is respectfully informed that the play of King Richard II. will shortly be withdrawn to make room for another Shaksperian drama now in immediate preparation. Mr. and Mrs. Charles Kean's Annual Benefit will take place on Monday, June 23.

THEATRE ROYAL, DRURY LANE.

Immense attraction.—Ella, the first Horawoman in the World, in two unapproachable acts, the Balloon and Hurdle Races, assisted by all the Star Riders of the day, and an Array of unequalled Female Talent. Wondrous feats every evening. Doors open at half-past 7. Commence at 8 o'clock.

Prices:—Boxes, 2s. 6d., and 1s. 6d.; galleries, 6d.; pit and promenades, 1s. Director—Mr. Stokoe, Acting Manager—Mr. E. Stirling.

THEATRE ROYAL, ADELPHI.

Combination of Talent and Novelty.—The new and original Adelphi drama, of powerful interest, called George Darville, every evening, with the military vaudeville of The Pretty Girls of Stillberg, and the screaming farce of A Night at Notting-hill.—Third Week of Mr. B. Webster.—Madame Celeste and Mr. Wright every evening.—THIS EVENING, the greatly successful new and original drama, in five acts, called GEORGE DARVILLE: by Messrs. Benjamin Webster, Wright, Paul Bedford, Billington, Gardes, J. Bland, Madame Celeste, Miss Wyndham, Miss Laidlaw, &c. With the military vaudeville of THE PRETTY GIRLS OF STILLBERG. Ernest (his original character), Mr. Benjamin Webster, in which character he will give his celebrated speaking likeness of the Emperor Napoleon I. Bob, Mr. Paul Bedford; Marrot, Madame Celeste (her original character). And A NIGHT AT NOTTING HILL: Mr. Wright, Mr. P. Bedford, Mrs. Chatterley, Miss Mary Koeley, &c.

THEATRE ROYAL, HAYMARKET.

Mr. GEORGE TURPIN, Box Bookkeeper, begs leave to inform his friends and the public generally, that his ANNUAL BENEFIT will take place on Monday, the 8th of June, when will be performed an entirely new drama, in two periods, entitled THE HUSBAND OF AN HOUR, in which Mr. Buckstone, Mr. Compton, Miss Reynolds, and Mrs. E. Fitzwilliam will appear. After which the highly popular classical love story of ATALANTA. To which will be added (first time these three years) the favourite petite comedy, by T. Morton, Esq., entitled A PRETTY PIECE OF BUSINESS, in which Mr. Buckstone, Mr. Howe, and Miss Reynolds will sustain their original characters, and Miss Talbot and Mrs. E. Fitzwilliam will appear. With other entertainments. And on which occasion he most respectfully solicits their kind support and patronage in his favour.

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